tions yet spiritual reflection of the material creation.

To descend again to domestic architecture, chimneys, if rightly treated, are by no means an improper finish to the pediment of villas and cottages in whatever style they may be erected. So placed in the Tudor cottage they have ever a picturesque and expressive appearance; and the same general form, modified of course in detail, would not be inapplicable to the modern villa. Our chimneys are too square or too prismatic, or parallel, in form, i. e. they do not sufficiently approach the circle in plan, or the pinnacle in vertical section. Chimneys, along with other useful and indispensable features, have hither to been victims of the false impression that architectural beauty and attention to the demands of utility are inimical, and the task of rendering them pleasing has been neglected as hopeless, or they have been hidden altogether as objects to be ashamed of.

But the architect of the future must let scientific and constructive skill proceed in their advancing march truthfully, untrammelled by these considerations. Beauty is utility in blossom, and blossom it must for ever, for the union of science and art is indissoluble. Beauty, if they are truly treated, will spring up amid all necessary objects, and enter into and possess them like an enchanted spirit. Our architects must endeavour to build *houses, churches, halls*, not *architectural specimens*; and neither mediæthetic regularity, and correctness of style, nor their opposites, but throw the reins upon the neck of circumstances. The man that has so learned will not disguise or hide the chimney or ventilator, but place it just in that position where it will be most useful; and so far from considering the necessity for exposing it as an obstacle to beauty, will deem it an opportunity for the display of greater originality and truth. Thus he will arrange all structural and necessary features, and trust to his art-feeling to digest them into architecture. So beauty of the right kind and consonant with that of nature will grow up, so must it ever grow up in all classes of buildings, out of utility; the beauty that does not so arise is a false beauty. "Nature," it has been well remarked, "is always beautiful, always useful; beautiful, because it is alive, moving, reproductive; useful, because it is symmetrical and fair." Art dwells not in antique temple or mediæval minster, but in the chambers of the soul, and its office is neither to exhibit an old style nor invent a new one, but to breathe beauty into the required structures of the hour built with the providential materials of the country and day. No age has been richer in means and appliances; there is scope for the most vigorous originality. Nor are æsthetic elements wanting wherewith to express the loftiest imaginings; and we need fear nothing for architecture if its talented professors would give a common-sense direction to their artistic feelings, and exhibit the clearness and independence of understanding that characterised the great fathers of the art. Fanned by the breath of truth, it will arrive at purity and perfection, and we shall yet have new manifestations of the true—brighter revelations of the beautiful. As to a new style, the attempt to invent one is idle, and vain as idle. Circumstances, not architects, must invent a new style,—new modes of life, and the discovery or manufacture of new building materials and new principles of construction. Architecture must change with the changing conditions of society and advance of scientific skill, and the new circumstances into which these must conduct it will always produce new styles, which must spring up out of the decomposition of the old. Fine-art architecture must ever manifest itself under new forms; but new styles or new orders must arise just as the old ones did; they will spring up amongst us if we are true to our opportunities, and yield obedience to our intuitions and to the varied impulses of life.

Let it not be supposed that the glory is departed from the tabernacle of our art. We cannot again build pyramids and abbeys, Roman amphitheatres, or Ephesian temples. Architecture must manifest itself in forms very different from, perhaps humbler than, these; but structural art is the same thing now that it was in ancient times; it had no deeper meaning for Assyrian or Greek than it has for us. On the contrary, being connected with a higher state of humanity, and made subservient to loftier aims of social melioration and advancement, may be more potent. Architecture, like all the other arts, is indestructible in its essence, immortal in its destiny; and though we have no temples equal to the Greek in purity of sensuous beauty, or baths or palaces that may vie with the magnificence of Rome, yet our architecture has its sublime characteristics; the great spirit of our age, if not embodied in structural art, is triumphant in structural science,—whose productions art has to invest with beauty. We have examples of structural science worthy even of Roman ambition; works of which Pericles and the Cæsars would have been proud. We could point to arches of triumph truer and greater than ever Roman raised, arches through which science has passed from her conquests, proving that, not the essence, but the mode of art manifestation is to be different in the present day.

SAMUEL HUGGINS.

ARTISTIC NEWS FROM FLORENCE.

THE following is part of a letter addressed to us by Mr. Tite, F.R.S. dated the 2nd of May.

"There is but little moving on the Continent except Politics; and owing to their mischievous influence, Art is a good deal neglected. At Rome, Gibson's statue of Sir Robert Peel was just cast from the clay model. It is for Westminster Abbey, and is a fine colossal statue. The likeness is very good, so far as the face is concerned; but the figure has unhappily no *cravat-ornate*. It is merely an immense muscular gladiator wrapped up in a blanket, with his stockings on, but no shoes. Gibson refused to undertake it, if he was compelled to adopt the modern costume; but still I could not but regret, that for a man so peculiarly of our own time as Sir Robert Peel, we could not see him a little more as you and I recollect him. Gibson's statue of Stephenson, for St. George's Hall at Liverpool, contributed by the directors of the North Western Railway, or rather by their proprietors, is a magnificent work, and a striking likeness of the old man; and as the figure is sitting, the peculiarities of the no-costume are not so startling as in the great erect figure of Sir Robert Peel. Gibson has also finished a most exquisite bust of the Queen, from sittings given him at Osborne last year. I never saw so agreeable a likeness, or a finer work of art. He is also preparing his great sitting statue of the Queen, and its attendant group, for the Palace at Westminster. The composition appeared simple and good. Her Majesty is represented as sitting in the old coronation-chair, supported by two seated figures, emblematical of Justice and Mercy.

"Here in Florence, Power is engaged with many striking busts of his country-men and women. I saw the models of two very agreeable statues, one of California, another of America; they were both extremely pleasing and pretty, but I thought were deficient in character. The death of Bertolini here, about two years ago, has left a gap amongst the Italian artists difficult to fill up. His colossal statue of Napoleon, for the island of Corsica, is one of the grandest works I have seen in modern times. Perhaps, however, as I am speaking of Florence, the most interesting event here, in Art, is the sale of the Rinuccini Gallery of Pictures. This family have long occupied an immense palace near the church of Santo Spirito, on the left bank of the Arno; and by the death of the last marquis, Piet Francesco, the line has dropped, and these long and well-known patrons of Art have ceased to be. The gallery was collected in twelve or thirteen apartments on the first floor of the palace, and the number of pictures, as shown by the Catalogue, is no less than 720. There is an enormous amount of pictures of little value in this great collection; but still there are some great works. The executors have published remarks upon some of the principal pictures, as written by Professors Pini and Milanesi, under the title of "Alcuni Quadri della Galleria Rinuccini, descritti e illustrati." I wish I could send you the pamphlet; but as I cannot, I will give you a few particulars.

"Both in the Catalogue and in these remarks, the pictures are divided into Schools, and beginning with the "Scuola Bizantina." Of these early Greek pictures, glittering with gold, there are ten. They are curious, and of great merit in the history of Art. One of them appears to have something like a date, as the Greek appears to indicate that it was a votive offering under the reign of Theodore Lascaris "Ανγουστου Β'—*Imperator*, as is suggested. Of the early Florentine and Vinncese painters, down to Ghirlandaio, there are an immense number of pictures. None of them appeared to me of great merit, except one by Pietro Perugino, dated thus:—"Pietro Perugino pinx. anno 1512" (it is a picture of three saints); and there is a very graceful and pretty picture of a Virgin and Child, by Ghirlandaio himself; and as he died before the end of the fourteenth century, it must be considered a work of exceeding gracefulness and beauty, for the period. In the next class they place the painters from Raphael down to Salvator Rosa. There is a very large and fine picture by Raphael,—a Virgin and Child, with St. Elizabeth and the infant St. John, and St. Joseph leaning on his staff. There are eight "angioletti" in the clouds, and in the back a mountainous landscape. On the collar of the vest of the Madonna, are these letters in gold, about 3-16ths of an inch high,—"Raphael Urb. Inv." On the hem of the garment is also the date "A. MDXVI. Die XXVII. Men. Mar." Vasari, in his life of Raphael, describes such a picture; but it appears there is another corresponding at Monaco; and M. Rumohr and the German artists think that is the original, and not this. It was bought in 1767 by the Marquis Rinuccini, for 500 zecchini, and its pedigree seems pretty well traced. I should certainly have thought it a genuine picture but for these doubts; and the Italian authorities are strongly in its favour, as is shown by the certificate of Benuoli Martilini, and other professors in Florence. There is a Holy Family, by Michael Angelo, a duplicate of that in the Tribune here, only harder and more ugly. There are two good, but not very agreeable Salvators. There are many other Italian pictures, but in the mass very few to admire, except three undoubted pictures by Carlo Dolci. One is St. John in the Island of Patmos. The figures are small, and, when is rare in this master, it is a composition complete and perfect. The Evangelist is represented sitting on a rock, and regarding the vision of the woman standing on the moon, with the beast with seven heads and ten horns under her feet. It is a very fine work, dated in the corner 1657. It seems that Baldinucchi states that the Marquis Piero Rinuccini had it of the painter for 300 scudi, probably about 70*l*. The other two pictures are three-quarter lengths, and they are as fresh and as perfect as the day they were painted. One is Herodias, with the head of St. John the Baptist in a charger; the other, David, with the head of Goliah. The expression of the female—a mixture of fear, perhaps disgust, and yet of triumph—is given with great power and truth. Both these pictures were painted for the Rinuccini, and the receipts, written by Carlo Dolci himself, are preserved. The bargain, it seems, was 250 scudi for the two; and the receipts are dated Nov. 12, 1678, for 100 scudi, and 8th March, 1681, "per scudi novanta per resto di dugenta cinquanta per mia satisfazione di 2 quadri di mi mano—Il Giovane David con la Testa del Gigante; nel altra, Erodiade con la Testa di San Giovan Batusta nel Bacino." At the back of the David, he records that he began it 10th September, 1670, and had in 1680 ten scudi on account; and in 1681, ninety scudi *per resto*. At the back of the Herodias, he has written that he began it 9th November, 1678, and received money on account. These pictures, therefore, probably cost about 30*l*. each. There are some works by the once celebrated painter

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